

Werner. Collected works.

Gregor Joseph

Werner

Missa Laudate Dominum in sono tubæ

WerW B.56

Mass

S, A, T, B (solo), S, A, T, B (coro), 2 clno (C), 2 trb, 2 vl, b, org

edited by Wolfgang Esser-Skala

Bassi

Essser
kala
Edition



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1 Kyrie

Adagio

Adagio

6

Measure 6 (Bass Clef): The melody continues with a half note G2, a quarter note F2, a half note E2, a quarter note D2, a half note C2, a quarter note B1, a half note A1, and a quarter note G1.

[illegible]

Allegro

[illegible]

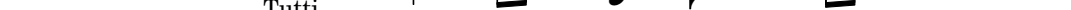
21

Measure 21 (bass clef): The melody continues with a half note G2, a half note F2, a quarter note E2, a quarter note D2, a half note C2, a half note B1, a quarter note A1, and a quarter note G1.

26

Measure 26 in the bass clef. The notes are: G2 (half note), A2 (quarter note), B2 (quarter note), C3 (half note), D3 (quarter note), E3 (quarter note), F3 (half note), G3 (half note).

[illegible]

36 

40

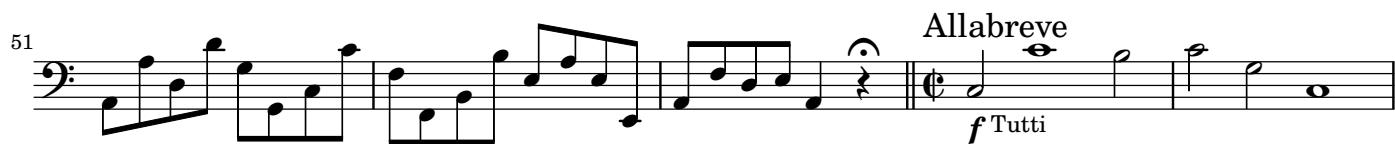
Measures 40 and 41 of the piece. Measure 40 is in bass clef and contains a sequence of eighth and quarter notes. Measure 41 is in treble clef and contains a sequence of eighth and quarter notes, including a triplet of eighth notes.



2 Gloria

Allegro

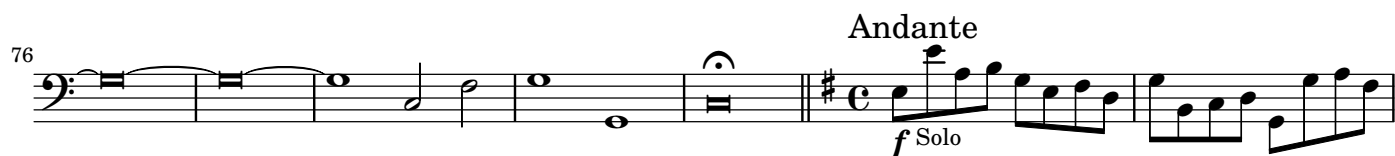


51 *Allabreve*

f Tutti

56 

62 

68 
 tasto solo

76 *Andante*

f Solo

83 
p

88 

93 
f *p*

98 
f

103

108 [no tempo]

f Tutti

119

129

139

Adagio

Solo

150

p

160

f Tutti

170

180

Tempo giusto

f Solo

187

p

192

f

197

202

Allegro

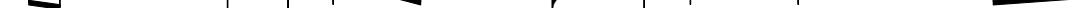
f *Tutti*

208

Musical notation for measures 208-211. The notation is in bass clef with a key signature of one sharp (F#). Measure 208 contains a series of eighth and sixteenth notes. Measure 209 continues the melodic line. Measure 210 features a triplet of eighth notes. Measure 211 ends with a whole note and a final double bar line.

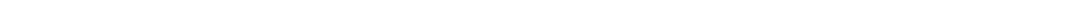
[illegible]

220



Musical notation for measure 220, bass clef. The measure contains a sequence of eighth and sixteenth notes, including a triplet of eighth notes, and a half note. The key signature has one sharp (F#).

226



232

tasto solo

3 Credo

Allegro

p Solo *f* Tutti *p*

5 *f*

10 *p* Solo

15

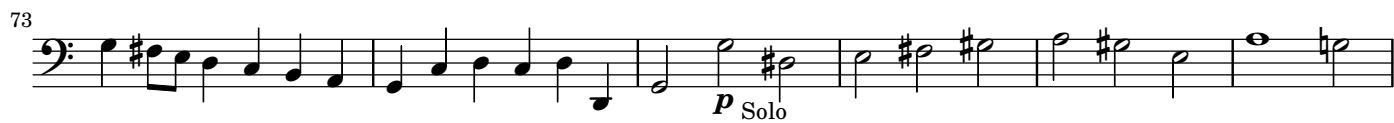
20

25

30

35 Adagio *p* Solo

41



107

114

123

131

138

144

149

155

161

4 Sanctus

[no tempo]

f Tutti *p* Solo

9 *f* Tutti

17 *Vivace*
f Solo

21 *p*

25 *f* *p*

29

33 *f* *Osanna · Presto*
f Tutti

38

44

[illegible]

53

53

58

58

62

62

[illegible]

5 Benedictus

[no tempo]

p Solo

9

17

Osanna ut supra

The musical score for the Benedictus is written in bass clef with a key signature of one flat (B-flat) and a 3/2 time signature. It begins with a 'no tempo' marking and a 'p Solo' instruction. The melody is written on a single staff. Measures 1-8 are the first line, measures 9-16 are the second line, and measure 17 is the third line. The piece ends with a double bar line. The final measure (17) is marked 'Osanna ut supra' and features a fermata over a half note.

6 Agnus Dei

Adagio

p Solo

9 

16 **Tempo giusto**

f Solo *p* *f*

[illegible]

27

p **f**

[illegible]

39 

46

f Tutti

51

